

Project Number : C8 Carbon Digital



Project Overview: The project will plan and develop a virtual platform for the Carbon Landscape, building educational resources, interpretation material, and an interactive material and a RoundView Game, which will be supportable across multiple platforms. These will be housed both virtually, through the Carbon Landscape website, and also within the Carbon Landscape gateway sites of Risley Moss Visitor Centre, and within the proposed Visitor Centre for Wigan Flashes.

Project lead organisation and other organisations involved: Carbon Landscape project team

Project Location: Web-based

Project dates: June 2017 onwards

Project Outputs

Measure	Target	Delivered	Notes
1 Virtual Resource Centre with materials for groups and schools	1	1	
1 RoundView Game	1	1	Prototype currently available
Number of downloadable resources		160	Excluding photo gallery
Additional outputs delivered			
Anything unexpected or additional outputs!			Augmented Reality App Virtual Reality 360 Film

Reflecting on the last 5 years, what's the one thing that you're most proud of that has come from your project being part of the Carbon Landscape?

Over the past five years the programme team have pushed themselves beyond their comfort zone to understand the relevance of digital technologies. In particular, they have developed long-term relationships with digital content creators. Digital can be broadly summarised into

1. www.carbonlandscape.org.uk/resources
2. Games aimed predominantly at primary aged children
3. Films with different purposes accessible from the website and youtube channel
4. Podcasts e.g. Timewalks, (discussed in Trails) Guided Meditation
5. Geo-located soundscapes in the landscape walks usually using the IZI Travel App (discussed in Wanderland)

6. Virtual Reality Film to be viewed through a headset or in a dome
7. Augmented Reality App where wildlife “pops” out in the landscape
8. Downloadable resources aimed at children Landscape Adventurers
9. Downloadable resources aimed at over 12s include skills training, heritage, running a project, managing habitats, trainees reports

The ongoing challenge is to ensure that this free information reaches local people and doesn't “collect dust” on a web page.

What difference has this project made to the cultural and natural heritage of Carbon Landscape?

www.carbonlandscape.org.uk/resources, with its 160 resources (excluding photo gallery) is ground breaking and is in effect a curation of all the assets generated in the Heritage Lottery Funded period. It also serves as an archive for elements that were “co-created” with Friends Groups, Community Groups, Young people and those with additional needs. It is especially important for recording local history recording in an accessible way.

Resources

Over the last 5 years the Carbon Landscape has developed resources to help guide you to explore, preserve and promote the Carbon Landscape. Please find activities, ideas and guides.

Displaying 1 - 9 of 9

 <p>WILDLIFE & HABITATS (48)</p>	 <p>HERITAGE (26)</p>	 <p>COMMUNITY & VOLUNTEERS (28)</p>
 <p>LANDSCAPE ADVENTURERS (75)</p>	 <p>ARTS, EVENTS & CULTURE (44)</p>	 <p>WELLBEING (11)</p>
 <p>TEACHERS & SCHOOLS (12)</p>	 <p>THE PARTNERSHIP (50)</p>	 <p>RESEARCH & POLICY (9)</p>



What difference has this project made to people?

The waymarkers across the landscape are an important part of the “communications package” for digital as you can stumble across them in a way that you cannot stumble across the website or social media of Carbon Landscape.

It is not possible to evaluate every digital asset. Many are what would be considered “tried and tested” ways to engage:

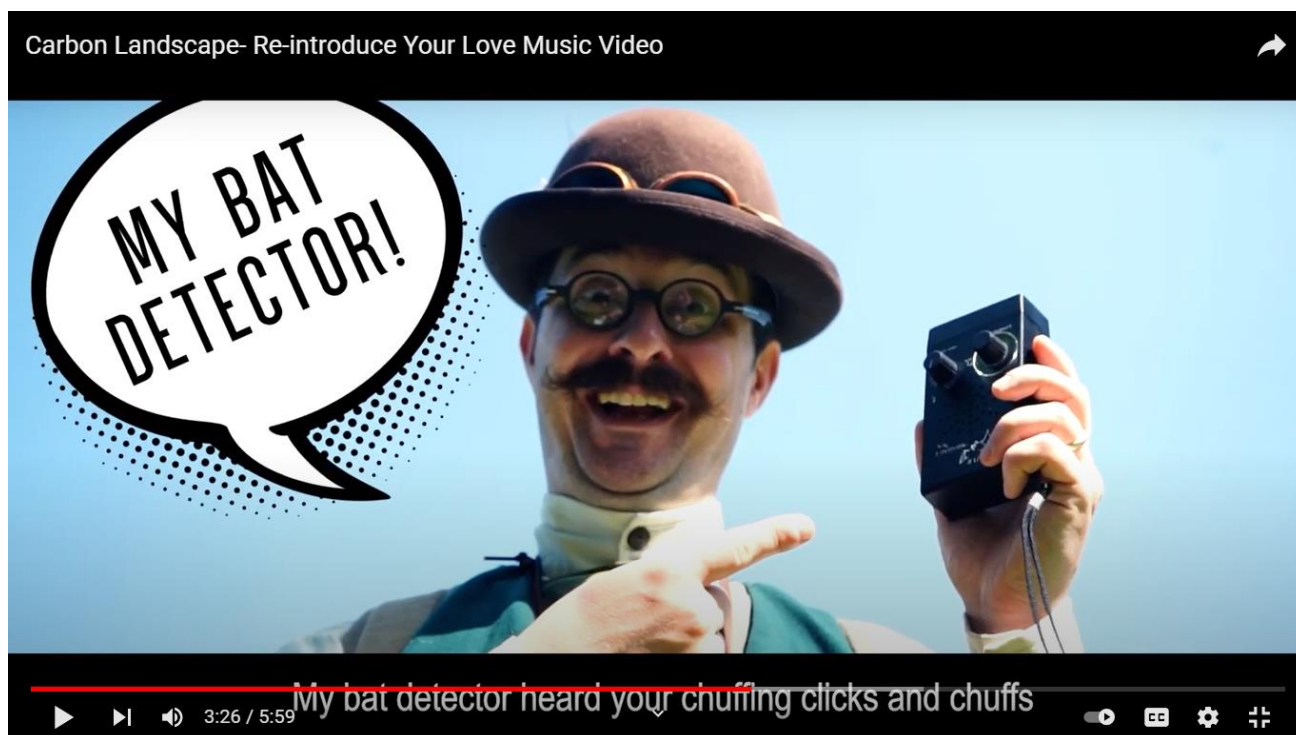
- Children – games, colouring sheets, spotter sheets, top trumps
- Community – heritage information, managing habitats information, how to run a project information

However, with novel digital assets there is always a leap of faith. As Arts and Event Co-ordinator Bernie Dalrymple said

“We may never know the impact although we do know the resources have been accessed more than 1000 times and we will continually look for ways to promote Carbon Digital since all the resources are free.”

Something that we can evaluate successfully is the programme teams relationships with digital content creators who are willing and able to think outside of the box. To this it should be noted that several members of the programme team, especially Lydia Dayes (Senior Project Officer) and Bernie Dalrymple, were also unique and divergent in their approaches and management of their commissions.

[Yan Tan Tethera](#)



Graphic designers Sam Gee and I Am Human



“I’ve worked on various projects for the Carbon Landscape team, from social media ads for events to leaflets detailing walks in areas of interest. Creating graphics and illustrations that are engaging plays an important part of delivering the project to the general public and I’m pleased to have had the opportunity to work along side the team.” Leo Soph Welton I Am Human.

Feedback from the 2020 Youth Summit

“there is a disconnect for us with green spaces. You [the environment organisations] need to get behind digital projects, you need to enthral and engage a new generation.”

Resurgence Virtual Reality Film in 360 requiring a VR headset

Virtual Reality Filming has been described as living inside the TV – a different type of Immersion experience! The viewer wears a headset and can look in all directions and spin around. It is a very different experience from watching in flatscreen. In July 2019 a seven-minute VR film was completed named “Resurgence”. This is after a poem in the middle of the VR film by David Steele from the Friends of Chat Moss about the differences to wildlife that Little Woolden Moss has made since it has moved from industrial peat extraction by heavy machinery to restoration to a Nature Reserve.

The nature film was co-created in two stages the first an audio with 20 key stakeholders, namely staff and volunteers being asked as to why they love their particular character area – Flashes, Mossland or Wetlands of the Mersey Corridor. Everyone had a different reason and Dr Joanne Tippet acts as narrator describing the concept of the Carbon Landscape. This has led to a podcast which is still being edited but will be approximately 60 minutes long and we hope to get local radio stations to run it e.g. BBC Manchester. Highlights of the podcast have been reduced to seven minutes for the VR film which was a very difficult process which involved Community Engagement Officer and film maker Tom Severn listening for key messages, and enjoyable anecdotes from the rough audio to capture the essence of the Carbon Landscape.

The VR filming was then passed to specialist VR film maker Keith Myers. The resultant VR film is fascinating. You feel like you are floating above Moss Bridge (Wigan Flashes) whilst a duck swims under you, you feel as if you are next to a giant yellow flag iris as a bee enters it, the reedbed boardwalk of the Wigan Flashes has a great feel. The shots that are stand-out are gazing through a tree canopy, a timelapse sky above Risley Moss and a close up to the cotton grass in full display at Little Woolden Moss. Whilst immersed in the 360 imagery, the viewer listens to these heart-felt soundbites as to why people love the Carbon Landscape. It is a little bit like Nick Parks “Creature Comforts” meets cutting edge digital technology. The next stage with the VR film is to take it to dementia cafes so that people who are unable to get onto the wetlands, usually for fear of falls, can experience the magic of them. We also envisage working with Leigh Community Trust to project the film into their 360 cinematic dome and hope that this will be seen by approximately 3000 people per year.

“Very atmospheric and cool”



“It was fantastic to work with the Carbon Landscape on two projects relating to local heritage, an area we feel is of paramount importance for communities. In particular, Resurgence was an opportunity to allow people to explore the carbon landscape and provide a digital extension of the spaces and encouragement for people to explore the spaces. We felt the medium of Virtual Reality was a future tool that allows this experience to be appreciated by those not able to physically walk around the spaces.” Keith Myers
AVImmerse

CL-AR App

Ever been out in a greenspace and wish you could see those hidden creatures. You never need be disappointed again with CL-AR App for your mobile. See all the amazing wildlife of the Great Manchester Wetlands pop out in 3D before your very eyes and take a photo with them. Designed by Keith Myers of AVImmerse who had to bring a team together to create. It is possible to download the CL-AR app at home with wifi and not necessary to use mobile data as during the co-creation process with Friends of Westy Park this was noted as a key criteria. The programme team also wanted the AR app “future proofing” and noted that some other heritage ones had become redundant. To this aim the underlying gaming engine is “Unity” which is also the same one as

Pokemon Go and it is consider developer user-friendly and CL-AR app is designed to cope with future updates.

The AR experiences are not geolocated so will work indoors and out, wherever you are.

Hare in a classroom. Willow tit in the landscape.



“This app is really cool and it felt that I was really seeing the animal in front of me. The thing is now getting the photos to line up. I think I should do a Tik Tok about it.” Pupil.

Google Play (Android): <https://play.google.com/store/apps/details?id=com.Avimmerse.CLAR> or use the search term "CL-AR"

iOS (Apple): <https://apps.apple.com/us/app/cl-ar/id1572416103> or use the search term "carbon landscape"

“Our team now consists of designers, software developers, and artists, all of whom are trained to use new technologies; ranging from game engines, virtual reality devices, and 360 video cameras. The CL-AR project allowed us to build a team around a goal because of access to funding, and this led to the direct hire of one other software developer in our company. Working with Jenny Griggs (Sense of Place Co-ordinator) enabled a successful delivery of both of these projects. This was because we had an expert on hand who could explain nature in the areas when required, provide critical feedback on our approach, and a means to engage with the community when required. Community engagement and putting the end user at the heart of what we make is key to engagement after projects have finished.” Keith Myers AVImmerse

Useful Links

AR app with soundbites if mobile phone is not enabled www.carbonlandscape.org.uk/soundbites

[360 VR Film | Carbon Landscapes](#)

Spotify playlist <https://open.spotify.com/show/5Y72FY9uSdiPVuMoe6Z66j>

Youtube Channel <https://www.youtube.com/channel/UCqcS9TX5I3Au0TD0QcTBzLw>

Facebook Page <https://www.facebook.com/carbonlandscape>

Trainee Facebook Page <https://www.facebook.com/CarbonLandscapeTrainees>

Twitter Page <https://twitter.com/carbonlands>

Trainee Blog <https://carbonlandscapetrainees.wordpress.com/>

Landscape Adventures Activities <https://carbonlandscape.org.uk/resources/landscape-adventurers>

Future Plans and Legacy

The digital assets are the legacy. Some of those assets are unusual for example community groups can have access to the illustrations to use in their own communications on events.

The challenge will always be getting the digital technologies to reach their full potential i.e. spreading the word and confidence building. For example, with the VR headset film the original intention was to take to dementia cafes and care homes where people are bed bound so they can experience the Carbon Landscape outdoors indoors but this was brought to a halt with covid.

The AR app which has the potential to get children and young people familiar with the wildlife on their doorstep even if they cannot physically see it. This is often a criticism of nature reserves is that you never see the wildlife and so the community co-produced AR app has the potential to be a game changer in the way the Carbon Landscape is perceived.

“Since completing the CL-AR project we have completed another commercial project using the techniques we developed during production. The Heritage Megalithic Explorer augmented reality experience leverages the same toolset, and has allowed us to specialise in producing augmented reality experiences. Other business sectors that we have grown into as a direct result of learning through the Carbon Landscape projects include medical simulations and 3D scanning.” Keith Myers AVImmerse

A key element will be tying in the resource centre to the Carbon Clever package so it is easy for a teacher or family just to drop in and within a few clicks get all the resources they would like.

Lessons learned?

Match funders really did not get the digital vision so the project had to be reprofiled. It was felt to be niche and not relevant to local communities. Also, this project was not briefed in the development stage so there was lots of blue sky thinking but the delivery sometimes proved difficult. The project may have also suffered from many of the steering group and programme team being over forty and perhaps not having a clear understanding how younger people understand digital content. There could have been more early co-creation with younger people. With there being so many resources, the skill is tying them all together in a user-friendly way. The resource centre is on its second iteration and it could well be that it will be that this continues to be an ongoing process and links to new events on the horizon e.g. the Proposed National Nature Reserves.

Funding Partners

